


BEDFORD: SUN PAINTS RAINBOWS ON THE VAST WAVES  
A HISTORICAL AND ANALYTICAL PERSPECTIVE

Christian Eden Merchant



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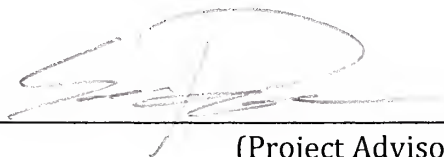


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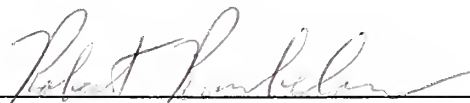
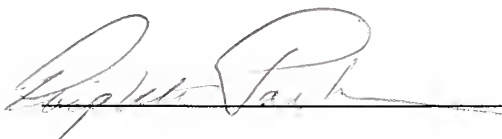
**BEDFORD: SUN PAINTS RAINBOWS ON THE VAST WAVES  
A HISTORICAL AND ANALYTICAL PERSPECTIVE**

presented by Christian Eden Merchant

a candidate for the degree of Master of Music in Music Education  
and hereby certify that in their opinion it is worthy of acceptance.

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(Project Advisor)

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Columbus State University

BEDFORD: THE SUN PAINTS RAINBOWS ON THE VAST WAVES  
A HISTORICAL AND ANALYTICAL PERSPECTIVE

By

Christian Eden Merchant

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## ABSTRACT

This thesis will investigate “The Sun Paints Rainbows on the Vast Waves” by David Bedford with consideration given to analysis of the work itself, historical perspectives, and educational conceptions. The work was commissioned by the Huddersfield Festival of Contemporary Music with additional financial assistance provided by the Hinrichsen foundation. Composed between June and August of 1982, this is the first piece by Bedford in the wind band medium. Part I of this written project is a short biographical sketch of the composer, Part II addresses influences on David Bedford’s style while simultaneously elaborating on the historical significance of the musical avant-garde of the 1960s, Part III continues with an analysis of *The Sun Paints Rainbows on the Vast Waves*, Part IV takes into account educational perspectives with reference to conducting and rehearsal strategies, and Part V contains information for those who would ostensibly be performing the work.



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PART I

BIOGRAPHICAL INFORMATION AND COMPLETE WORKS





## Chapter 1: Biography

Born in 1937, British composer David Bedford was surrounded by music from infancy. Liza Lehmann, Bedford's grandmother, was a Victorian-era composer known for her song cycles (Huckvale, 2008). His mother was an opera singer who participated in several Britten premiers following World War II and his paternal grandfather was a famous Edwardian composer (Dillingham, 1994). Initially, Bedford played the oboe and piano and participated in evening musical activities with his family. In the late 1950s, he attended the Royal Academy of Music in London, his hometown. While there he studied with Lennox Berkeley, a contemporary of Britten, Walter, and Tippett among others. By 1961, Bedford had moved to Venice, Italy as a result of winning a Royal Academy of Music scholarship to study with Luigi Nono. Nono was a composer associated with the musical avant-garde of the 1950s and had ties to the Darmstadt school. *Two Poems for Chorus* (1963) and other early works by Bedford reflect the serialist influence of Nono (Como una Ola de Fuerza y Luz, Da Un Diario Italiano). While in Italy, Bedford spent 1962 in Milan at the RAI Electronic Music Studio. Upon returning to England in the middle 1960s, Bedford worked as a copier and music educator. Time as an educator would have a great effect on Bedford as he would continue to compose seven "school operas" an example of which includes *The Rime of the Ancient Mariner* (1978). *Seascapes* (1986), and *Frameworks* (1989) would encourage children to "create their own music in the context of a public concert with a professional orchestra" while *Stories from the Dreamtime* (1991) was scored for forty deaf children and symphony orchestra (Bedford, 2009). By the late 1960s, Bedford was



playing keyboards and writing arrangements for Kevin Ayer's band *The Whole World*; although this association was short-lived, it did provide Bedford with perhaps his most famous collaboration - Mike Oldfield. When bassist Oldfield left The Whole World to begin his own career, he enlisted Bedford to join him. The culmination of this project was Bedford's transcription of *Tubular Bells* (1973) for orchestra in 1974. The Royal Philharmonic Orchestra recorded the piece in September of that year. Work with Mike Oldfield led to several other collaborations with notable popular musicians including Elvis Costello, Roy Harper, China Crisis, Enya, and Billy Bragg. In 1986 Bedford was appointed Youth Music Director of the English Sinfonia which led to a Composer in Association position in 1994. Currently, David Bedford lives in Bristol, England with his wife Allison and the three youngest of his seven children. He continues to compose and pursue other interests that include cricket, science fiction, murder mysteries, horror films, ancient history, astronomy, books, and tennis (Bedford, 2009).



## Chapter 2: Works and Notable Commissions

### *Works*

#### Orchestra

This One For You (1965)  
 Gastrula (1968)  
 Star's End (1974)  
 Alleluia Timpanis (1976)  
 Prelude for a Maritime Nation (1981)  
 Ocean Star a Dreaming Song (1981)  
 The Valley Sleeper, The Children, The Snakes and the Giant (1983)  
 Symphony No. 1 (1984)  
 The Transfiguration (1988)  
 In Plymouth Town (1992)  
 Allison's Overture (1992)  
 Allison's Concerto (1993)  
 The Goddess of Mahi River (1994)  
 Colchester Variations (1995)  
 Levels (1995)  
 At the Sign of the Crumhorn (1998)  
 Oboe Concerto (1998)  
 The Sultan's Turret (1998)  
 Hetty Pegler's Tump (1999)  
 Like a Strand of Scarlet (1999)  
 Odyssey 3000(2000)  
 Gods, Goddesses and Magical Creatures (2007)

#### Orchestra and Chorus

A Dream of Seven Lost Stars (1964-1965)  
 Star Clusters, Nebulae and Places in Devon (1971)  
 Twelve Hours of Sunset (1974)  
 The Odyssey (1976)  
 Of Beares, Foxes and Many, Many Wonders (1978)  
 The Song of the White Horse (1978)  
 Requiem (1980)  
 Into Thy Wondrous House (1987)  
 I Am Going Home with Thee (A Charm of Rest) (1993)  
 A Charm of Joy (1996)  
 A Charm of Blessings (1996-1997)  
 From Clocks to Stars (1999-2000)  
 The City of the Stars (2000)  
 The Soft Stars that Shine at Night (2007)  
 Wake into the Sun (2007-2008)  
 Eight Beach Boys Songs' (2008)  
 Large Choral and Orchestra Work commissioned by Gavin Henderson (2008)



Brass Band

Toccata for Tristan (1989)

Requiem (1998)

Wind Ensemble

Sun Paints Rainbows on the Vast Waves (1984)

Sea and Sky and Golden Hill (1985)

Ronde for Isolde (1986)

Symphony No. 2 (1987)

Canons and Cadenzas (1995-1996)

Chorus

Two Poems for Chorus (1963)

The Golden Wine is Drunk (1974)

The Way of Truth (1977-1978)

Of Stars, Dreams and Cymbals (1982)

An Island in the Moon (1985-1986)

Gere Curam Mei Finis (1987)

A Charm of Grace (1994)

Lift Up Your Heads (1997)

The Grace of Love (1999)

Instrumental

Piano Piece No. 1 (1965)

18 Bricks Left on April 21<sup>st</sup> (1967)

Piano Piece No. 2 (1968)

You Asked for It (1969)

Spillihpnerak (1972)

Elegy and Caprice (1981)

Toccata in D Minor (1981)

Sonata in One Movement (1981)

Five Diversions (1983)

Crotchet = 120 (1984)

Diversions (1985)

Diafone (1985)

In Memoriam (1986)

Verses and Choruses (1986)

Five Easy Pieces (1987)

Hoquetus David (1987)

Ma Non Sempre (1987)

Memories of Ullapool (1988)

Backings (1990)

Say Not the Struggle Naught Availeth (1991)

Hey Presto (1994)

Piers de Resistance (1995)





Oh Eva, Hear my Lament (1997)  
 The Fragrance of Your Hair (1998)  
 String Quartet No. 2 (1997-1998)  
 Like As the Waves Make Towards the Pebbled Shore (1999)  
 McSax (1999)  
 Dreams of Stac Pollaidh (1999)  
 Over the Wine-Dark Sea (2005)  
 Toccata for Mandolin (2008-2009)

### Mixed Instrumental Ensemble

Piece for Mo (1963)  
 Five (1963)  
 Trona for 12 (1967)  
 Pentomino (1968)  
 A Garland for Dr. K (1969)  
 The Garden of Love (1963)  
 The Sword of Orion (1970)  
 With 100 Kazoos (1971)  
 Nurse's Song with Elephants (1971)  
 Jack of Shadows (1973)  
 A Horse, His Name was Hunry Fencewaver Walkins (1973)  
 Pancakes, with Butter, Maples Syrup and Bacon and the TV Weatherman (1973)  
 Variations on a Rhythm by Mike Oldfield (1973)  
 Circe Variations (1976)  
 The Ones Who Walk Away From Omelas (1976)  
 Fridiof Kennings (1980)  
 Symphony for 12 Musicians (1981)  
 String Quartet in A Minor (1981)  
 Sextet (1981)  
 Pentaquin (1985)  
 For Tess (1985)  
 Erkenne Mich (1988)  
 Cadenzas and Interludes (1992)  
 Susato Variations (1992)  
 Recorder Concerto (1994)  
 String Quartet No. 2 ( 1997-1998)  
 Oboe Concerto (1998)  
 Variations and Cadenzas (on a theme from Susato's *Danserye*) for Recorder Consort  
 (date unknown)  
 Sprites, Elves and Blue Jets (2000)

### Brass and Percussion

Canzona (1992)

### Voice



O Now the Drenched Land Wakes (1965)  
 Come in Here Child (1968)  
 Some Stars Above Magnitude 2.9 (1971)  
 An Easy Decision (1972)  
 Because he Liked to be at Home (1974)  
 Be Music Night (1986)  
 Epitaphs (1995)  
 Found in a Country Churchyard (1995)  
 I Thirst for Shadows (1998)

### Voices and Instruments

Music for Albion Moonlight (1965)  
 That White and Radiant Legend (1966)  
 The Tentacles of the Dark Nebula (1969)  
 Holy Thursday with Squeakers (1972)  
 When I Heard the Learned Astronomer (1972)  
 On the Beach at Night (1977)  
 Vocoder Sextet (1981)  
 The Juniper Tree (1982)  
 The OCD Band and the Minotaur (1990)  
 Even Now (1990)  
 Maggie's Farewell (1991)  
 The Bird of the Mountain (1991)  
 Touristen Dachau (1992)  
 My Mother My Sister and I (1994)  
 Inventress of the Vocal Frame (1997)  
 Magnificat and Nunc Dimittis (1999)

### School Opera

The Rime of the Ancient Mariner (1978)  
 The Death of Baldur (1979)  
 Fridiof's Saga (1980)  
 The Ragnarok (1982)  
 The Camlann Game (1987)  
 The Return of Odysseus (1988)  
 Anna (1992-1993)

### Educational

Whitefield Music No. 1 (1966)  
 Whitefield Music No. 2 (1967)  
 An Exciting New Game for Children of All Ages (1969)  
 Some Bright Stars for Queen's College (1970)  
 It's Easier Than It Looks (1970)  
 Balloon Music No. 1 (1973)  
 Seascapes (1986)  
 Frameworks (1989-1990)



Stories from the Dreamtime (1991)  
 Travelling West (1995)  
 Tiddalik the Frog (1997)  
 The Wreck of the Titanic (2009-2010)

#### Other Works

Old Joe on the Beach (2007)

#### *Notable Commissions*

the Royal Philharmonic Orchestra  
 the London Philharmonic Orchestra  
 the Royal Liverpool Philharmonic Orchestra  
 the English Sinfonia  
 the Scottish Chamber Orchestra  
 the BBC Philharmonic (including four for the Proms)  
 the John Alldis Choir  
 Singcircle  
 Electric Phoenix  
 Edymion Ensemble  
 from Sir Peter Pears  
 Jane's Minstrels  
 the British Association of Symphonic Bands and Wind Ensembles (BASBWE)  
 The Composers Ensemble  
 The Alderburgh Festival  
 The Harrogate Festival  
 The Spitalfields Festival  
 The Chelmsford Festival  
 The Huddersfield Festival  
 The Kings Lynn Festival  
 The Norfolk Festival  
 The Norwich Festival



## PART II

### INFLUENCES, COMPOSTIONAL STYLE, AND AESTHETIC





### Chapter 3: Influences, Compositional Style, and Aesthetic

David Bedford has always been a composer whose work is associated with the “New Music” of the 1950s and 60s (Unger, 1960). While his modern compositional style is “strongly melodic, [and] unashamedly tonal” it still contains inflections associated with the musical avant-garde (Thomas, 2003). Bedford’s contact with Lennox Berkley at the Royal Academy of Music in London, Luigi Nono in Italy, and indirectly, the Texturalists of Europe would have great effect upon his early style and aesthetic.

Post World War II Great Britain was a period of musical ambiguity as English composers began to be regarded with greater respect. Britain had experienced a slump in meaningful and memorable composers prior to the twentieth century and was only beginning to revive with new talents like Benjamin Britten, Ralph Vaughan-Williams, and others (Hussey, 1968). These composers, however, had developed their own style apart from what was happening in the rest of Europe. Following the war, strong influence from the Second Viennese School began to appear in Britain through composers like Elizabeth Lutyens (1906- 1983). Significant is the fact that part of Lutyen’s income was a result of compositions for Hammer House horror films – a pursuit to which David Bedford would also contribute years later and signified a tie with the musically adventurous (Elizabeth Lutyens, 2009). Bedford was at the end of a collection of composers born in the 1930s that were separating themselves from their contemporaries several generations older; among this older generation of composers were Britten, Walter, Tippett, Rubbra, Bush, and Bedford’s teacher at the Royal Academy, Lennox Berkeley (Hussey, 1968).



Born in 1903, Lennox Berkeley (1903-1989) had studied in France with Nadia Boulanger. While there he developed what Murray Schafer would describe as “temperamental affinities” for French composers such as Ravel and others (Schafer, 1963). Berkeley believed that the audience should not be a primary consideration when attempting to compose music, a position that would not be shared by Nono as he indicated that the end result of composition should have concrete, definitive meaning for the audience (Shafer, 1963). David Bedford was therefore submerged in the tonal aesthetic at the beginning of his career.

By contrast, one finds in Luigi Nono (1924-1990), a composer who was simultaneously within the experimental musical aesthetic and paradoxically outside of it. Born in Venice, Nono was exposed to culture at an early age as a result of his artistic family. His grandfather, Luigi, was a painter and uncle, Urbano was a sculptor. Nono’s parents encouraged his early musical interest as they were amateur musicians themselves and owned a substantial collection of recordings (Fondazione Archivio Luigi Nono Onlus, 2009). From 1943 through 1945, Nono studied at the Venice Conservatory where the Second Viennese School, Stravinsky, and Bartók were discussed in addition to other less progressive minds. By 1947 Nono had formed a relationship with Dallapiccola, who came from a generation of composers previous to Nono’s and displayed many forward looking trends. Beginning in 1950, Nono became involved with the Darmstadt school initially at the recommendation of his private instructor, Hermann Scherchen (1891-1966), and later as a lecturer himself. While there, many of his works were premiered by the ensembles that performed there. Notable contributions to the early style of Nono



came from Varèse who was also present at Darmstadt in the 1950s (Fondazione Archivio Luigi Nono Onlus, 2009). Thus, Varese's focus on new sounds and its conceptualization as a discreet object to be shaped would have great effect on both Nono, and by extrapolation, Bedford as well. In 1955, Nono married Schoenberg's daughter, Nuria and, along with Pierre Boulez and Karlheinz Stockhausen, became established as leading minds of the European avant-garde.

It is notable that Nono's music was distinctly tied to the world around him.

The political upheaval that occurred during his lifetime was always a source of powerful feeling and creativity in his music:

Nono's intense involvement in the social issues of his time gave rise to a style in which sound and text are inextricably linked; in which the work takes a firm hold in the 'real' world, as a kind of a historical record(Fondazione Archivio Luigi Nono Onlus, 2009).

This concept is at antipodes with the view that Darmstadt composers were detached from current events. In this way, even during his time in which he was allied with the Darmstadt school, Nono was not a complete acolyte of its ideals. As Christopher Fox indicates,

The music of the Darmstadt School is often anathematized as ahistoric, divorced from the currency of musical experience. That may be true of works like Boulez's *Structures I* but *Polifonica-Monodia-Ritmica* [by Nono] demonstrates that 'Darmstadt' was also capable of assimilating many different facets of musical language (Fox, 1999).

This ability to express and absorb musical thought was most certainly a result of Nono's direct ties to the jagged political climate that characterized much of his early life. Nono had been a member of the Italian Communist party since 1952, perhaps a reactionary function to the fascist doctrine of the previous decade. As a result, his music utilized texts that were both controversial and often political. In *Il Canto*



*Sosepso*, Nono employs letters written by condemned prisoners of the European Resistance who had become political prisoners during the fascist reign. The use of obvious historical references in a work that was simultaneously progressive formally is an important consideration. As Christopher Fox continues,

I want to argue that the formal practices of Nono's serial music from this period are an integral part of the *expressive* purpose of that music, indeed that the clarity of Nono's serialism is inextricably bound up with the music's expressive clarity (Fox, 1999).

Parallels can be drawn to David Bedford's music and his avant-garde techniques motivated out of a desire to make the music more accessible to the musically illiterate. In this way, Nono and Bedford shared a commonality in the way that the *how* of their aesthetic was often merely a vestigial word when viewed in relation to the *why*. For Nono, the notion that sound must be freed simply for its own sake was useless and even damaging (Fox, 1999). In his estimation, it was contingent upon the artist to write music that while employing the most relevant, and therefore modern, musical techniques had the ultimate goal of motivating ethical and political conversations (Fondazione Archivio Luigi Nono Onlus, 2009). Such ethically inspired composition fomented broadly formed similarities with Kurt Weil and other German composers who, through controversial staging and ideas, wished to shock the public into action.

In 1960 Nono began working at the RAI Studio di Fonologia in Milan where he experimented with electronics. This move followed from Nono's ideas about modern technique in its translation into ideological considerations. During this period, David Bedford came to Italy to study with Nono, and it is likely that Nono was the motivation for Bedford to also use RAI in 1962. Nono's music of this period





continued to reflect his communist views as many of the chosen texts came from prominent figures in the socialist culture: Castro, Guevara, Marx, Luxemburg, Brecht, and Malcolm X.

Although often labeled a serialist, as Michael Gorodecki notes, Nono was in actuality separated from Boulez and Stockhausen's rationally conceived abstractions:

Nono was never content to play with numbers and structures in the orthodox Darmstadt manner. In the same concert of premieres in 1953, the super-abstraction of Stockhausen's *Kontrapunkte* and Boulez's *Polyphonie X* lay alongside Nono's highly atmospheric setting of *Lorca and Neruda* and responses to the Spanish Civil War, *España en el Corazon* (Gorodecki, 1992).

Gorodecki continues that what did in fact influence Nono as exhibited in *España en el Corazon* was a restraint of the vocal lines, mix of timbres of sung and spoken text, limited pitch use in specific registers, silence, and use of untuned percussion (Gorodecki, 1992). David Bedford's music includes a significant number of these elements. In *Rime of the Ancient Mariner*, for example, Bedford contrasts tuned bottles played using aleatoric processes to the choral sections (Appendix A.1.1-A.1.2).

Use of chordally derived pitches that have limited register associations are found in several of Bedford's works from the 1960s (Bedford, 1966). Unlike Nono, however, Bedford was never divorced from the tonal idiom. While Bedford's association with serialism is rather tangential, the conception of a "mass of sound" is readily visible in many current compositions (Pone, 1972). Pone indicates that Nono began to have texturalist leanings more akin to Ligeti and Penderecki than the Webern, Stockhausen, and Boulez line of musical advancement:



Whereas Webern's tone rows serve the purpose of motivic genesis, Nono, by electing the single tone as his basic compositional element, renounces all motivic gestures per se. The tone row becomes a mere regulator to assure a desired statistical pattern of pitch distribution. With increasing vertical density, interval function is suspended and the order in which pitches appear becomes relatively unimportant. As Ligeti has observed, pitch, which was the first parameter to assume a serially fixed function, is now the first to retreat into the twilight of non-identity (Pone, 1972)

In essence, what Pone was describing in his article from 1972 is that Nono had realized that by focusing at the microcosmic world of single pitches, the ultimate result would be "coexistence-by accident of particulars: musical moments, structural fields, groups, or whatever they be designated (Pone, 1972)." The composer would thereby be allowing statistical probability to determine pitches with little hierarchical systems of organization determining the outcome. A global system of thought thereby came closer to the natural world and events determined by chance. Webern echoes this position in *Der Weg zur neuen Musik*. The inevitable conclusion, then, is that Nono was moving towards what Xenakis would label music of stochastic processes and not the same methods of controlling sound that were advocated by the strictly defined serialists like Boulez and Babbitt.

Analysis indicates that the music of David Bedford was heavily influenced by the idea of massed sound that Nono had been steadily progressing towards throughout the late 1950s and into the 60s. In *Alleluia Timpanis* it is obvious that Bedford was cognizant of Ligeti's descriptions of sound clouds and micropolyphony, a position that increasingly flavored Nono's compositions (Appendix A.2.1-A.2.2). The manner in which the rhythmic figures found in other segments of *Alleluia Timpanis* bring to mind Ligeti (Appendix A.2.1). Upon observation, the similarities



with Ligeti's *Lux Aeterna*, *Ten Pieces for Wind Quintet*, and *Atmospheres* also begin to emerge (Appendix A.3.1-A.3.4). As the strings and the reeds enter in a staggered manner, they appear in counterpoint overlaid on top of each other, several examples of which appear below (Example 1).



Example 1

It should be noted that the ties to the musical avant-garde of the 1960s were ancillary to Bedford's aurally centered focus. As Carolyn Stokoe notes, technical aspects of composition were subservient to Bedford's concern with the physical nature of the sound produced resulting in a particular "timbral sensitivity" in his instrumental writing (Stokoe, 1975).

Bedford's musical interest did not reside solely with the avant-garde but also ran concurrently with the popular and educational fields. While firmly rooted in modern compositional ideas and concepts, Bedford remained unashamed of his popular leanings. Beginning in the 1960s, Bedford taught in secondary education to support his compositional career (Bedford, 1994). The resultant necessities associated with children provided the impetus for what would later be termed school operas. While the compositions were for school children, it is apparent that Bedford was also attempting to educate the general public of what true contemporary music consisted. Bedford notes in a 1966 interview with his colleague



Cornelius Cardew that “contemporary” music in the United Kingdom was generally considered to be “English Schoenberg” – a fact that Bedford wished to correct (Bedford, 1966). As he indicates:

...there is a potential audience waiting to be attracted – an audience not consisting by any means solely of the musically knowledgeable – and that this audience is being held at bay by the dullness and unadventurousness of the average contemporary music-programme...there never seem to be any risks taken (Bedford, 1966).

In composing school operas and other works for amateur or unskilled performers, Bedford wished to “write pieces for school performance without any of the watering down that some of our colleagues seemed to find necessary” (Bedford, 1966). From these comments it can be posited that Bedford created a kind of *Gebrauchsmusik* similar in nature to Hindemith but approached in a less methodical manner. *Rime of the Ancient Mariner*, for instance, includes a “sound effects choir,” kazoos, and warblers to be played by non-musicians and other musically illiterate personnel (Appendix A.4.1). From the nature of the piece it becomes obvious that the randomized bottle pitches used later in the work as well as the aleatoric nature of the warblers and kazoos indicate that Bedford was using what Ligeti would describe as *interval permeability* – that rules and structure regarding pitch were subservient to overall textural application and effect. While Bedford never really divorces himself completely from tonality or standard notation, the *Rime of the Ancient Mariner* does exhibit texturalist as well as aleatoric conceptions drawn from John Cage (1912-1992). In this way, Bedford desired to introduce the unskilled and the young to modern musical language. As he indicates,





I've found that if the pupils have actually made music themselves and thus learnt how a piece is constructed at first hand, they do seem to get more out of it when they listen to a piece of similar kind (Bedford, 1966).

Bedford believed that the ease with which his works were performed should determine methods of notation. Thus, while objective assessment might suggest otherwise, Bedford was more motivated by pragmatic considerations than academic ones. Groundbreaking notation was ancillary to ease of performance:

...by using different levels of sophistication in the notation you can write pieces that can even be played and enjoyed by pupils who have not only never made a musical sound in their lives but have never even seen a note of music (Bedford, 1966).

Distinctly modernist touches like space-time processes were motivated by a desire to spread his compositional style to those who did not possess a musical background. In this regard, Bedford echoes Bruner in his belief that any subject could be taught to any student at any age so long as the degree of difficulty was not excessive (Bruner, 1977). In his school operas, one sees that Bedford used whatever notation gives the greatest effect. By creating a visual, physical representation of the desired sound, Bedford attempts to have students become or embody the sound – a thought proposed by Lori Custodero (2010).



PART III

ANALYSIS OF DAVID BEDFORD'S  
*SUN PAINTS RAINBOWS ON THE VAST WAVES*



## Chapter 4: Score Information

### *Program Notes By David Bedford*

Sun Paints Rainbows on the Vast Waves (1984) – David Bedford

Commissioned by the Huddersfield Festival of Contemporary Music; financial assistance was also provided by Hinrichsen Foundation. Dedicated to my wife Susan, Chris Dodkin and my cricketing colleagues.

The title comes from a jotting in Coleridge's notebook during the period when he was working on *the Rime of the Ancient Mariner* and is a reference to a passage which the poet had read in the Philosophical Transactions of the Royal Society. This was a letter from a Father Bourzes, of which the pertinent paragraph reads:

I shall add on Observation more concerning *Marine Rainbows*, which I observed after a great Tempest *off the Cape* of Good Hope. The Sea was then very much tossed, and the Wind carrying off the Tops of the *Waves* made a kind of Rain, in which the Rays of the *Sun painted the Colours of a Rainbow*. (Italics and capitals in original)

It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound-world.

The basic structural design is carried by a progression of eight chords heard in a slow introduction above a pedal bass note. These chords are then heard in pairs in ever-increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords. Annunciatory chords and a repeat of the slow introduction at twice the speed leads to a new section based on the melodic fragment and its inversion accompanied by running semiquavers. The annunciatory chords return, softly this



time and with an accompaniment of melodic percussion. This leads to a slow, static section with block chords and faint reminiscences of earlier material; this gradually leads back to a varied recapitulation and an exultant Coda.

Unlike many pieces of Wind-Band (scores of which I studied since this is my first composition in this medium), there is very little doubling of notes. The band is subdivided into a set of ensembles as follows: the Piccolo and 2 Flutes, the low Clarinets, the 3 Cornets and the 3 Trumpets form 4 trios. The 2 Oboes, Cor Anglais and Bassoon, the high Clarinets, the 4 Saxophones and the 4 French Horns form 4 quartets, while the 3 Trombones, Euphonium and Tuba form a quintet. Each percussion player is often temporarily “attached” to one of these smaller ensembles, a good example being the opening build-up of the pairs of chords after the slow introduction. In the Coda, the Band is divided into 3 rhythmically independent groups. Each percussionist had a Tambourine. While one of them maintains a steady reference beat, the other 3 are each attached to one of the Band groups which results in a kaleidoscopically rhythmic ending (Bedford, 1984).





*Instrumentation*

Piccolo

2 Flutes

2 Oboes

Cor Anglais

Bassoon

E-flat Clarinet

1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> B-flat Clarinets

E-flat Alto Clarinet

B-flat Bass Clarinet

1<sup>st</sup> and 2<sup>nd</sup> E-flat Alto Saxophone

B-flat Tenor Saxophone

E-flat Baritone Saxophone

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> F Horns1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> B-flat Cornets1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>, B-flat Trumpets1<sup>st</sup> and 2<sup>nd</sup> Tenor Trombones

Bass Trombone

Euphonium

F or E-Flat Tuba

**Percussion**

Percussionist 1:

Small Suspended Cymbal, 2 tuned Wine Bottles and Metal Beaters, Xylophone, Headless Tambourine

Percussionist 2:

Medium-small suspended cymbal, 2 tuned Wine Bottles and Metal Beaters, Xylophone, Headless Tambourine

Percussionist 3:

Medium-large suspended cymbal, 2 tuned Wine Bottles and Metal beaters, Glockenspiel, Headless Tambourine, Snare Drum

Percussionist 4:

Large-suspended cymbal, 2 tuned Wine Bottles and Metal Beaters, Marimba, Headless Tambourine, Tenor Drum, Bass Drum, Tam-Tam



## Chapter 5: Form and Harmony

Form in *Sun Paints Rainbows on the Vast Waves* is an interesting proposition as several organizational structures may be suggested that would account for the extant sections.

Perhaps the least substantial case could be a three-part formal construction, a model of which can be seen in Appendix B.1.1. As in all three proposed formal designations, points of demarcation for the sections are the chordal segments that Bedford discusses in the program notes, shown here in simplified form (Example 2).



m.1-8



m. 87-98



m. 197-212



m. 296-297

Example 2



For the three-part form, the sections are divided in such a way that the A/A'/coda sections occur with the block chord orchestrations denoting the beginning of the sections.

A more substantial analysis suggests Sonata Form, an allusion made by Bedford in the program notes (Bedford, 1984). As the excerpt indicates, one possible analysis shows that the chords at the opening of the piece function as an introduction to the exposition at measure ten (Appendix B.1.2). Bedford seems to support this argument as he clearly states that the “recapitulation” occurs at measure 241 with the same material found beginning at measure ten (Bedford, 1984).

It is the opinion of the author that the most logical claim for musical structure can be made with Sonata Rondo Form. As shown in Example 1, while the chords that appear in the opening eight measures are not the same as those that occur in measures 197 through 212, the fact that both sets appear in isolation and in the same muscularly orchestrated block harmony indicates that they serve as formal designations. Appendix B.1.3 displays that the sections of the piece correspond to the appearance of block chord structures. In this formal realization, the Coda at measure 296 also begins with a truncated presentation of the chordal material from the beginning - a solitary D-flat major triad – serves to indicate the arrival of new material.



## Chapter 6: Harmony and Orchestration

As a composer whose musical aesthetic has been associated equally with the classical and popular idioms Bedford often displays this synthesis of ideas and musical material. Beginning at measure 87, the root position triads and seventh chords are interspersed with an enharmonic D-flat Major 7 Sharp 9 chord orchestrated in the upper woodwinds, bassoon, and bass clarinet (Example 3).



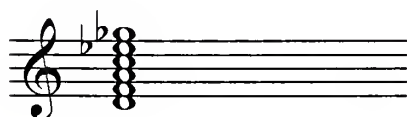
Example 3

Four measures later, an enharmonically spelled B-flat Altered Chord is presented in isolation with the same orchestration (Example 4).

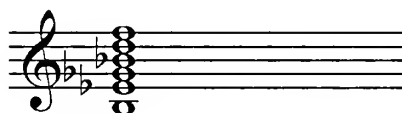


Example 4

Examples 2 and 3 are only a small sampling of the jazz inflections used by Bedford, which, given his participation as a keyboardist in Kevin Ayers' band "The Whole World" and arranger for Mike Oldfield, is hardly surprising. Ubiquitous deployment of extended ternary harmonies further expose Bedford's commercial sensibilities (Example 5).



d minor flat 9 flat11 (m. 77)



e-flat major 7 Major 9 (m. 166)

Example 5





The utilization of dramatic tertiary harmonic figures is a hallmark of Bedford's aesthetic. Parallels in orchestral texture and style can be drawn between several other works by Bedford; full ensemble orchestration of tertarian chords found in *Alleluia Timpanis* as well as *Sea and Sky* and *Golden Hill* are similarly arranged (Appendix B.2.1-B.2.2). The manner in which chords are presented in isolation, and the similar orchestration to measure 197 in *Sun Paints Rainbows on the Vast Waves* (Appendix B.3.1-B.3.2) are indicative of Bedford's compositional style.

Harmonic interest is not simply confined to the sections of the work where chords are presented in full band orchestration. The chords of the opening section also occur in the accompaniment to the melodic line between measures 74 and 86. Later, they appear during the development beginning at measure 152, although the second time the ordering of the chords is permuted. Bedford uses another technique that is common in several of his other works. The beginning and ending of chord presentations is elided thereby obscuring phrase points as one chord flows into another. This creates a harmonic stasis over which melodic fragments may occur. The resultant polychords created from the elisions is certainly reminiscent of the 1950s experimentation found in wind band works by William Schuman (1910-1992) and Vincent Persichetti (1915-1987). Additionally, staggered entrances in the voices are often employed by the texturalists as well as indicative of Bedford's style (Appendix B.4.1). Overlapping sustained harmonic ideas are also extant in Bedford's *Symphony No. 1* (Appendix B.6.2). The tone clusters, elided entrances and exits, and arrhythmic sustained harmony is also seen in Ligeti's *Atmospheres* (Appendix A.3.4).



## Chapter 7: Melody and Rhythm

Bedford employs a number of techniques to develop melodic content. The first theme of the exposition occurs as a result of harmonic, vertical motion not linear conceptions. As example 5 displays, single reed instruments begin the melodic material which is developed using an additive, contrapuntal process. The resultant effect is a composite melodic statement (Example 6):

The image shows a musical score for Example 6. It consists of several staves of music. The top staff has a tempo marking 'Tempo 1' and a dynamic marking 'mf'. The music is written in a complex, additive style with various rhythmic values and dynamic markings. The score is for multiple staves, including woodwinds and strings. The music is written in a complex, additive style with various rhythmic values and dynamic markings.

Example 6

The first theme is offset by a composite counter melody formed in the percussion section beginning with two xylophones playing two measure cyclical rhythmic figures that function contrapuntally with each other (Appendix B.5.1-B.5.2). The figures change every six bar phrase and work in an additive fashion with the glockenspiel and marimba. The contrapuntal nature of the harmonies are a hallmark of Bedford's compositional style and are indicative of popular song development. *Symphony No. 1*, composed two years after *Sun Paints Rainbows on the Vast Waves*, displays a similar rhythmic progression (Appendix B.6.1). Many of the



wind band works Bedford composed were being written around the time of Symphony No. 1 and the resultant contrapuntal figurations are indicative of this tendency. Winds and percussion are used to bring about forward motion.



PART IV  
TEACHER'S GUIDE





## Chapter 8: Performance Notes

As a teacher and conductor of *Sun Paints Rainbows on the Vast Waves*, several observations may be made that will achieve the best educational experience for performers. In particular, the confluence of articulation, dynamic contrast, rhythmic notation, and harmonic constructs are essential elements in the performance of the work.

Bedford uses articulation to interesting effect. Careful adherence to markings found in the score is paramount. It should be stressed to students that the pointillistic nature of the harmonies beginning at rehearsal A should not be aggressively attacked. This additive stylistic device appears throughout the work and each time should be approached in the same manner – more core sound than attack. Bedford notes in his writing that sound produced is essential in his work. As a result, his music often employs massed sound as a formal device demarking sections.

Dynamic contrast is also a particularly important consideration in this work because of its identification with the aesthetic of David Bedford. In his association with the musical avant-garde and commercial milieu of the 1960's, Bedford often invests in massed sonic effect. Hence, the sections of the piece with the greatest dynamic contrast serve as points of formal demarcation. Rehearsing measures 1-8, M-N, R-S, and measures 196-197 will be helpful in exposing to students a larger formal construct.

Additional attention to dynamic presentation should be observed in sustained harmonies. Insight can be gained by recalling that Bedford served as the



keyboardist in Kevin Ayer's band *The Whole World*. The sustain harmonies could be viewed as an effect not unlike a synthesizer. Locations in which only one dynamic marking is noted should be monitored carefully. Students must resist the urge to get louder or softer as a synthesizer would not possess this capability. Only where Bedford indicates dynamic variation should this action be performed by students.

Another potentially problematic relationship occurs within the 7/8 measures that are present throughout the composition. The conductor should note for students that the 7/8 bars are to be counted as 2+2+3 for the entirety of the work. It will be observed that difficulty arises from the confusing nature of Bedford's rhythmic notation of these measures that will lead some students to count the 7/8 measures as 2+3+2 and other to assume it is 2+2+3. Still other students will find that this rhythmic difficulty often seems to switch back and forth between the two divisions, particularly in the Coda.

The harmonic structures found in Bedford's music derive from his commercial sensibilities. Harmonies most notably found in the popular idiom are often employed in a "pointilistic minimalist manner" and must be observed carefully (Reynish, 1994). Frequent reference to extended tertiary harmony as well as altered chords are made. Blurred tonality and polychordal references are also everywhere apparent. Having students perform these sections will aid in audiation and intonational awareness, as many will not be as familiar with such unusual harmonic devices.

It may also be shown that the chordal materials that serve as formal designations are the tonal basis for the work. Following their presentation in

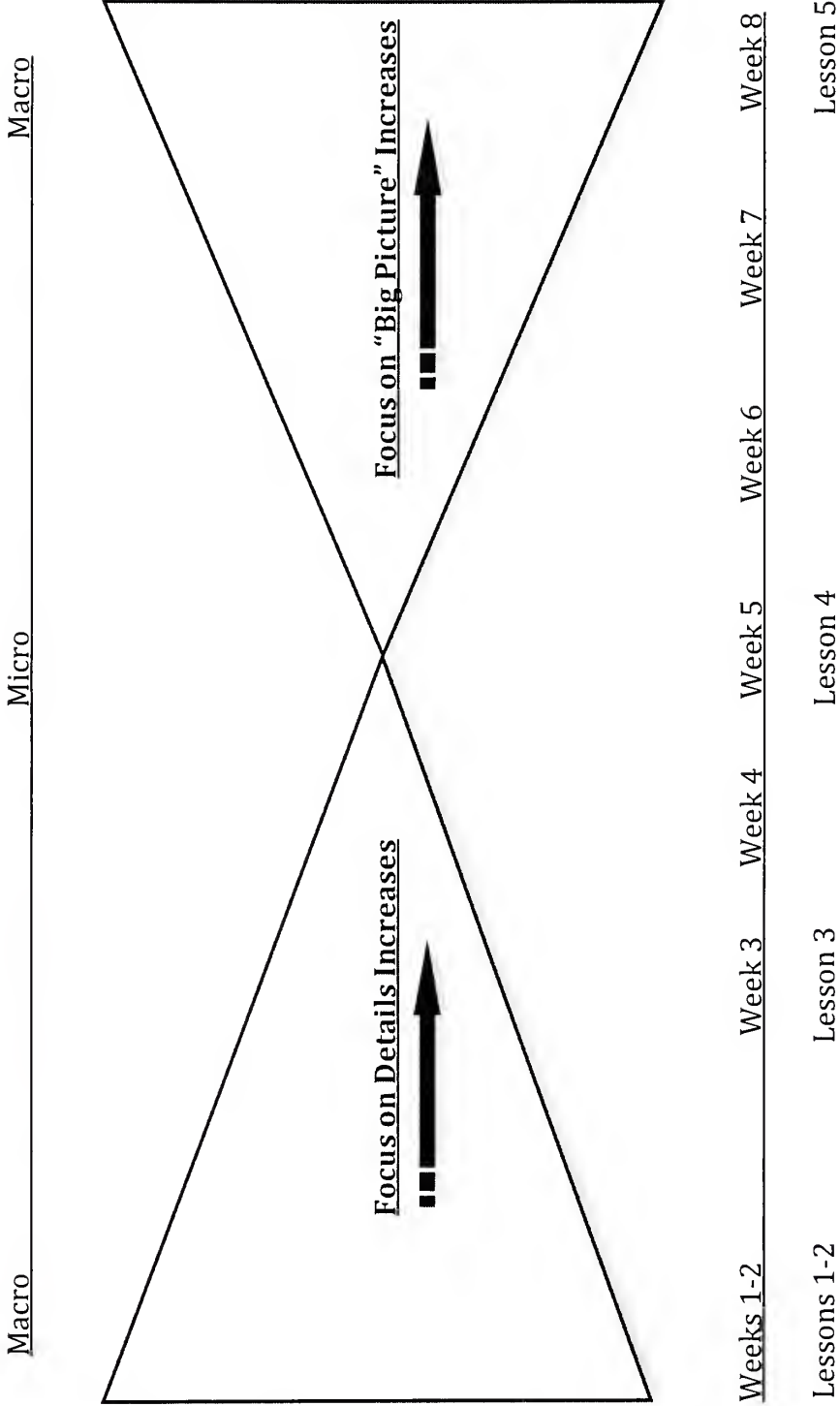


measures 1-8, the chords are then presented in order on a broader scale from measures 9-73. This large-scale progression continues to cycle throughout the rest of the piece and serves as a component of formal unity. The chordal structure that demarks form is one of the singularities separating this work from others in the wind band idiom.

In summary, the conductor should indicate to students that David Bedford is a composer whose voice spans both the commercial and avant-garde idioms simultaneously. The resultant effect is often a schizophrenic colloid of ideas that can be categorized as neither. However, if the conductor will focus on the aspects of articulation, dynamic contrast, rhythmic notation, and harmonic progression students will find the necessary tools to both perform and learn from the work.



Chapter 9: Suggested Rehearsal Framework







The diagram on the previous page displays the suggested rehearsal model used in connection with the lesson sequence presented within this teaching guide. During this eight week rehearsal cycle, the five lessons presented here would be incorporated as approximately indicated by the area below the diagram. Further reinforcement of the concepts could occur through informal assessment within rehearsals. Below is a brief summary of the lesson content that will be elaborated on in succeeding pages:

Lesson 1 (introduction, visual presentation, and professional recorded performance); Lesson 2 (Definition of stylistic terms); Lesson 3 (History and Background: David Bedford and the Musical Avant-garde); Lesson 4 (Harmonic Anomalies and Self-Evaluations); Lesson 5 (Personal performance evaluations.



## Chapter 10: Objectives, Standards, and Sequencing

- Students will be able to accurately perform their parts on their instruments and sing selected excerpts before putting the sections back into a group instrumental performing context. Assimilation of information will be evaluated through formal and informal playing assessments
- Students will demonstrate an understanding of historical aspects related to David Bedford, commercial music, and the musical avant-garde of the 1960s by means of written evaluation
- Students will be able to correctly identify broad formal sections of the music through written student evaluation found in lesson one
- Students will be able to correctly define all expressive phrases found in the music through graded student handouts
- Students will be able to describe and notate an altered chord and explain how it is subsumed by extended tertiary harmony. Students will then be able to identify whether an extended tertiary harmony is present within a given musical excerpt
- Students will be able to demonstrate self-assessment of their performance of *Sun Paints Rainbows on the Vast Waves* through reflective writing



*National Standards*

Content Standard 1: Singing, alone and with others, a varied repertoire of music

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Content Standard 3: Improvising melodies, variations and accompaniments

Content Standard 4: Composing and arranging music within specified guidelines

Content Standard 5: Reading and notating music

Content Standard 6: Listening to, analyzing, and describing music

Content Standard 7: Evaluating music and music performances

Content Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Content Standard 9: Understanding music in relation to history and culture (MENC, 1994)



*Suggested Sequence for Teaching Sun Paints Rainbows on the Vast Waves by David Bedford*

Throughout the suggested teaching sequence, it is assumed that students performing this advanced work will be able create good tone quality on their instruments as well as understand the subtleties of complex rhythm found within the composition.

- Students should be introduced to the piece with the provided visual presentation portraying the main sections of the piece. Following this will be a full recorded performance of the piece through which students will identify the main formal divisions in context
- A full initial reading of the piece is then given with the formal insights provided by the initial presentation
- Subsequent rehearsals should be dedicated to meeting the musical challenges and mastering the musical concepts presented by the work: rhythmic mastery, intonational awareness and balancing of chordal material, style, and overall musicality
- A discussion of David Bedford, the musical avant-garde of the 1960s, and common harmonies found in popular music should be held
- Prior to the student's performance, rehearsals should be centered around the locus of large scale formal designations
- Following the performance students should be able to accurately reflect and make note of the performance





## Chapter 11: Lessons

### Lesson 1

#### Objective:

- Students will have a basic knowledge of David Bedford through the biographical section of the visual presentation. Evaluation will occur through written assessment
- Students will critically listen to a professional recording of *Sun Paints Rainbows on the Vast Waves*
- Students will be able to identify the main formal divisions of the work in context and hypothesize about its formal nomenclature by means of written evaluation

#### Standards:

- Listening to, analyzing, and describing music
- Evaluating music and music performances

#### General Comments and Directives:

The progression of this lesson is intended to provide a general overview of both David Bedford and *Sun Paints Rainbows on the Vast Waves*. Initially, students will have a professional recording played for them while they follow along in their part. The instructor will emphasize that they should be identifying difficult sections within their part. Following this initial listening session, a visual presentation about David Bedford and the piece *Sun Paints Rainbows on the Vast Waves* will be given in which general biographical and formal information is shared.

Students will be given a quiz at the end of class in which a professionally recorded performance will be played. Students will, while following along in their parts, indicate which measures demark formal sections. One should stress to students that they should not think too narrowly – only large formal ideas should be indicated. As the class ends, students should be told that they are to begin practicing their excerpts at home and that a playing test will be given in the first half of the rehearsal sequence. The instructor will tell the students that should the grade they receive on the playing test be inadequate, they will have the opportunity to retake it during the second half of the rehearsal sequence for a better grade.

#### Materials:

- Visual Presentation material
- Projector/Whitescreen/Speakers
- Professional audio recording of *Sun Paints Rainbows on the Vast Waves*
- Multiple copies of listening quiz

#### Assessment:

Assessment for this first lesson is also accounted for in later lessons. The instructor may wish to give an oral quiz on material covered. However, the intention with the instruction found here is to introduce students to the composition and increase




retention of material as it is revisited in subsequent rehearsals. The lessons have been designed to overlap slightly for this very reason. This also explains why a quiz is not given on the historical information about the score or David Bedford until Lesson Three.



## Sample Visual Presentation Slides


## David Bedford: Sun Paints Rainbows on the Vast Waves



A Historical and Analytical Approach

### David Bedford: Biographical Information (Part I)

- # Born in 1937 in London, England
- # Educated at the Royal Academy of Music (RAM) and in Italy
- # Main teachers included Lennox Berkeley and Luigi Nono
- # Spent time in the RAI Electronic Music Studio in Milan



### David Bedford: Biographical Information (Part II)

- # Played in Kevin Ayer's Band *The Whole World* and orchestrated Oldfield's *Tubular Bells* in the late 1960s and 1970s. Additional work with the Hammer House Horror Films firmly tied Bedford to the avant-garde of the middle twentieth century
- # Became involved with teaching school children in the early 1970s and continues to the present day. A number of compositions for this audience were written including "Rime of the Ancient Mariner (1978)," "Frameworks (1989)," and "Seascapes (1986)"
- # Currently, Bedford lives in Bristol, England with his wife and three of their seven children.

### Sun Paints Rainbows on the Vast Waves: Introduction

- # Written for the Huddersfield Festival
- # Completed in 1982
- # Makes use of harmonies found in popular music in a rhythmic, pointillist fashion
- # Suggests Three Part Form, Sonata Form, Sonata Rondo Form

### Sun Paints Rainbows on the Vast Waves: Form

Exposition Measures 1-66		
Introduction: Chords (A)	●	
Theme 1	●	
Theme 2	●	
Development Measures 67-104		
Chords (A)	●	
Use of Repetition Material (C)	●	
Recapitulation Measures 105-150		
Chords (A)	●	
Interlude Measures 151-167	●	
Theme 1 (B)	●	
Theme 2 (B)	●	
Coda Measures 168-200		
Chords (A)	●	
New Material (D)	●	



*Student Listening Quiz*Student Name: **TEACHER COPY**

Instrument: \_\_\_\_\_

Date: \_\_\_\_\_

Listen to the provided recording. Using what you have learned today from the visual presentation, indicate formal designations/sectional demarcations for *Sun Paints Rainbows on the Vast Waves*. \*Note: Make sure you are following along in your parts so that you can write down the measure numbers where these sections occur!

Exposition:

Development:

Recapitulation:

Coda:





## Lesson 2

### Objective:

- Students will be able to give an informed initial reading of *Sun Paints Rainbows on the Vast Waves*, using insights from the previous lesson
- Students will be able to accurately define all of the stylistic terms found in *Sun Paints Rainbows on the Vast Waves* by means of a graded student handout
- Students will be able to critically evaluate their parts in writing and suggest methods for overcoming the given obstacles

### Standards:

- Reading and notating music
- Listening to, analyzing, and describing music
- Performing on instruments alone and with others

### Materials:

- Pencil
- Student Handout

### Assessment:

Following an initial reading of the work, students will be given a handout with all of the stylistic written notation to define within the music. Knowing terminology will improve the expressive potential of the students. The instructor is encouraged to reinforce the given student handout with verbal call and response related to the terms to aid in retention. Following completion of the handout, the instructor will then recontextualize the written notation by performing the piece again while indicating to students that particular attention should be paid to musical terminology. Following the rehearsal, students will be asked to evaluate the difficult sections in their individual parts for homework (see handout).



*Student Evaluation for Lesson*Student Name: **Teacher Copy**

Instrument: \_\_\_\_\_

Date: \_\_\_\_\_

Define the following terms using either a provided dictionary or an online resource.

Accelerando-

Tutti -

Crescendo -

Diminuendo (Dim) -

Senza -

Sordino (sord.) -

Con -

A Tempo -

Ritardando (Rit.)

Sempre -

Niente -

Coda -



*Student Musical Part Evaluation Form*Student Name: **Teacher Copy**

Instrument: \_\_\_\_\_

Date: \_\_\_\_\_

Look at your part from *Sun Paints Rainbows on the Vast Waves* by David Bedford. As you do so, think back to rehearsal this week and answer the following questions:

What measures gave you the most trouble? Please list them and, as you do so, indicate what made them so hard.

After you have listed all the major sections giving you trouble, provide some suggested means of fixing the problems (use the back of this sheet if necessary).

*Hint: Pretend you are the teacher trying to help a student fix the same problem, what would you tell this student?*



### Lesson 3

#### Objective:

- Students will understand the history of the musical avant-garde in the 1960s, which they will demonstrate by completing a written exercise
- Students will understand the life and aesthetic of David Bedford and how *Sun Paints Rainbows on the Vast Waves* is an outgrowth of the confluence of styles that arose within this aesthetic construct, which they will demonstrate by written exercise

#### Standards:

- Understanding music in relation to history and culture
- Understanding relationships between music, the other arts, and disciplines outside the arts

#### Materials:

- Student Packet
- Personal Lecture Notes
- Student Handout

#### Assessment:

Following the lecture on the history and background that undergirds *Sun Paints Rainbows on the Vast Waves* students will complete the given handout for homework with questions relating to avant-garde as well as David Bedford and his aesthetic. Students will be encouraged to carefully study the information in the student packet as it will help them answer the questions found in the handout. Students who take a particular interest in the subject should be provided with additional information so that they may complete additional study. Many of the additional resources may be found within the references list of this masters project.





*Student Evaluation for Lesson*

Student Name: **Teacher Copy**

Instrument: \_\_\_\_\_

Date: \_\_\_\_\_

Give some basic information about David Bedford: 1.) Where is he from? 2.) Who were his main teachers? 3.) What fruitful associations had effects on his later compositional style?

*Briefly* describe the various musical genres with which Bedford is associated: 1.) Who are some influential composers on whom David Bedford drew? 2.) With what movements are these composers associated?

What are some terms associated with Bedford's musical style?



## Lesson 4

### Objectives:

- Students will understand some of the commercial harmonies found in *Sun Paints Rainbows on the Vast Waves* evaluated by means of a written student evaluation and informal assessment
- Students will be able to notate harmonies discussed above using the given student assessment
- Students will critically evaluate their performance in rehearsal using the provided written self-evaluation form

### Standards:

- Listening to, analyzing, and describing music
- Evaluating music and music performances
- Reading and notating music

### General Comments and Directives:

In this lesson the student is asked to notate as well as aurally identify an altered harmony not unlike those found in *Sun Paints Rainbows on the Vast Waves*. Using the student packet as a guide, the instructor will provide a detailed explanation to students on the use of popular harmonies and their notation. Following rehearsal, students will be asked to evaluate their performance of *Sun Paints Rainbows on the Vast Waves*.

### Materials:

- Student Evaluation Rubric
- Student Handout
- Pencils/Chalk

### Assessment

Students will be asked to notate 1.) an altered harmony ("Alt" chord) 2.) An extended harmony that will be indicated in the quiz. Additionally, students will be given an evaluation rubric to concretely assess their performance of the *Sun Paints Rainbows on the Vast Waves*. Evaluation will employ a Likert-type scale in each of several performance areas.

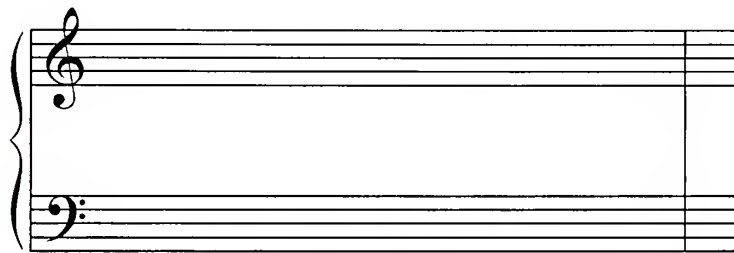


*Student Evaluation for Lesson*Student Name: **Teacher Copy**

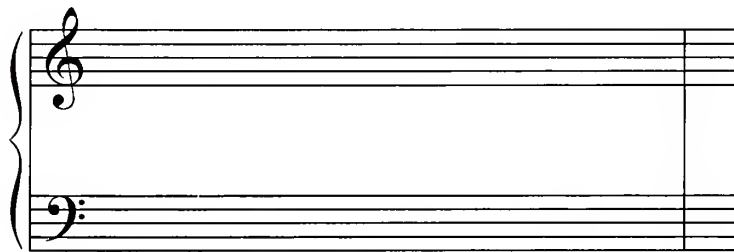
Instrument: \_\_\_\_\_

Date: \_\_\_\_\_

Given the provided staff, write a four or five voice alt chord. Please use whole notes for pitches. *Hint: Think about what notes of the chord are "altered" and which ones are the same as those in a major chord.*



Given the provided staff notate a D-flat seven sharp 9 chord. Please use whole notes for pitches.



The instructor will play five chords. Identify which one is an altered chord by circling the number that is altered. Note: Only one will be an altered chord.

1 2 3 4 5



# *Student Self-Evaluation Rubric*

Student Name \_\_\_\_\_

Instrument \_\_\_\_\_

Date \_\_\_\_\_

Please evaluate your performance today. Circle the value that most closely indicates your feelings about how you played your part. Then, briefly describe how you thought you performed in the comments section. Please include in your comments: 1.) What you think you did well 2.) What you think needs improvement 3.) How you would go about fixing those things that need improvement. 4.) How you would rate the overall group musicality?

1 = Poor execution

2 = Fair execution

3 = Average execution

4 = Good execution

5 = Excellent execution

Intonation	1	2	3	4	5
Rhythmic Accuracy	1	2	3	4	5
Dynamic Contrast	1	2	3	4	5
Blending in Section	1	2	3	4	5
Overall Musicality	1	2	3	4	5

**Comments** (Use the back of this page if necessary):





## Lesson 5

### Objective:

- Students will be able to accurately and in a thoughtful manner, reflect on their performance of *Sun Paints Rainbows on the Vast Waves* by David Bedford through the provided written evaluation form

### Standards:

- Understanding relationships between music, the other arts, and disciplines outside the arts
- Evaluating music and music performances

### Materials:

- Student Evaluation Rubric

### Assessment:

Like their self-evaluation in lesson four, students should be able to reflect on their performance of the work by David Bedford. The instructor should guide students' comments in such a way that they can critically analyze their performance as well as indicate how the analysis can be used to improve other pieces and performances. It is hoped that showing students how *Sun Paints Rainbows on the Vast Waves* is related to other works will aid in transference.



### Student Performance Evaluation Rubric

Student Name \_\_\_\_\_

Instrument \_\_\_\_\_

Date \_\_\_\_\_

Please evaluate the ensemble performance of *Sun Paints Rainbows on the Vast Waves*. Circle the value that most closely indicates your feelings about how the ensemble performed as a whole. Then, briefly describe how you thought you performed in the comments section. Please include in your comments: 1.) What you think you did well 2.) What you think needs improvement 3.) How you would go about fixing those things that need improvement. 4.) How you would rate the overall group musicality.

1 = Poor execution

2 = Fair execution

3 = Average execution

4 = Good execution

5 = Excellent execution

Overall Intonation	1	2	3	4	5
Overall Rhythmic Accuracy	1	2	3	4	5
Overall Dynamic Contrast	1	2	3	4	5
Blend and Balance	1	2	3	4	5
Overall Musicality	1	2	3	4	5
Overall Quality of the Performance	1	2	3	4	5

**Comments** (Use the back of this page if necessary):



PART V

STUDENT'S GUIDE



## Chapter 12: David Bedford and the Musical Avant-Garde

*Sun Paints Rainbows on the Vast Waves* was composed by British native David Bedford and in many ways represents the duality of his compositional aesthetic. Bedford, born in 1937, received his education at the Royal Academy of Music (RAM) in London where he studied with Lennox Berkeley. Following his time in London, Bedford would continue his studies in Italy with Luigi Nono in 1962. Nono, unlike Berkeley, was a composer associated with serialists whose influences called to mind Webern – Stockhausen, Babbitt, and Boulez. Ultimately, David Bedford would take Nono's ideas and extend them even further with a sound-centered approach to composition. Rather than focusing on controlling sound, the technicalities of the music would be subjugated in favor of the overall perception. The resultant effect could be categorized as a move towards the texturalists like Ligeti, Penderecki, and Xenakis. Consequently, many of the early works of Bedford exhibit this mass of sound conception along with avant-garde techniques like string glissandos, aleatory, variable rhythm among other novel techniques of the time. "Gastrula," written for orchestra in 1968, illustrates many of these innovations and places Bedford clearly within the avant-garde establishment and divorced from the French, tonal sensibilities of his teacher at RAM (Example 1). Following a period of experimentation, Bedford would ultimately return to more extended tonality while retaining the modern techniques he adopted in the 1960s. However, it was perhaps Bedford's association with such popular musicians as Kevin Ayers and Mike Oldfield that is most visible in *Sun Paints Rainbows on the Vast Waves*. As a keyboardist and orchestrator for Ayers, and later Oldfield, Bedford would come into contact with





popular musical aesthetics. The result of this association was a distinctly commercial relationship with composing that further expanded Bedford's palette of harmonic color. Consequently, when Bedford turned to music for wind band in the 1980s, many of the influences that came before are found in *Sun Paints Rainbows on the Vast Waves*.



### Chapter 13: Analysis of *Sun Paints Rainbows on the Vast Waves*

The formal basis for *Sun Paints Rainbows on the Vast Waves* is the presentation of eight chords that appear at the opening of the work. A reduction of the chords appears below:



It is with these harmonic constructs that Bedford continues to cycle throughout the work and, in keeping with their formal designations, he places them in massive block chordal structures. Although Bedford suggests Sontata form in his program notes, it is also quite logical to suggest Sonata Rondo form so as to highlight the chordal constructs that occur at the beginning, rehearsal M, rehearsal R, and the Coda. Through the graph of the form found within this packet, you will be able to see how the chords mark sections of the music. Below are the reductions of the chordal materials found from measures 87-98 and 197-212, and 296-297 respectively.



m. 87-98



m. 197-212



m. 296-297



As you are listening to the piece note how these chordal sections both dynamically and harmonically seem to separate the music into sections. Then, look at the formal map in the packet and observe how they serve as formal designations.



## Example 1.1

Handwritten musical score for Bedford: Gastrula measures 164-167. The score is written on 25 staves, grouped by instrument family. The instruments listed on the left are: Flutes (2), Oboes (2), Clarinets (2), Bassoons (2), Horns (2), Trumpets (3), Trombones (2), Tuba, Timpani, Violins (5), Violas (3), Cellos (4), and Basses (2). The score includes various musical notations such as notes, rests, and dynamic markings. Above the staves, there are five measures of a rhythmic pattern, each marked with an '8' and a downward arrow. The notation is dense and includes many slurs and ties, indicating a complex musical texture.

Bedford: Gastrula measures 164-167





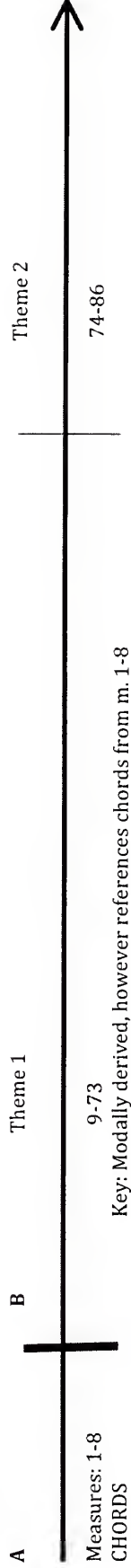
### Example 1.2

Bedford: Gastrula measures 168-184



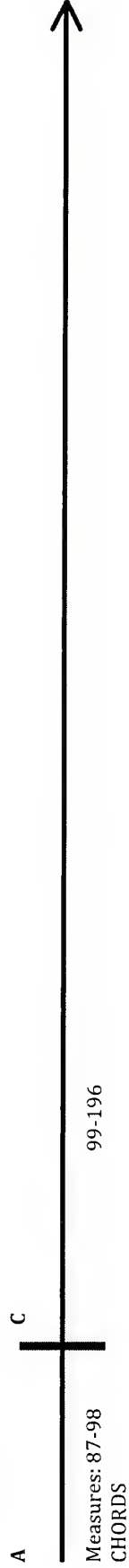
David Bedford: *Sun Paints Rainbows on the Vast Waves*  
Sonata Rondo Form

Exposition



Key: Modally derived, however references chords from m. 1-8

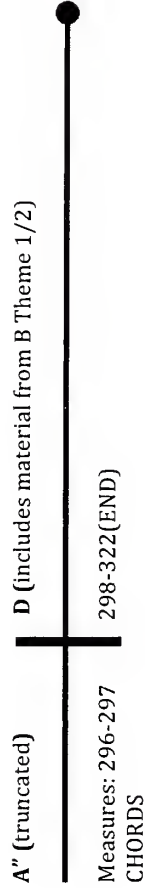
Development



Recapitulation



Coda





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## APPENDIX A

### INFLUENCES, COMPOSITIONAL STYLE, AND AESTHETIC



## Appendix A.1.1

32

fff

81 82 83 84 No! stops

GLASSES

1

2

3

BOTTLES

4

5

6

7

8

fff

L. CYMB

ORCH TACET

SAILORS  
MARINERS  
W-CHOIR

nois . . . . . es in a swound . . . . .

Pno

sim

sim

dim

Bedford: *The Rime of the Ancient Mariner* m. 81-84



## Appendix A.1.2

dying.....away.....to.....

85 86 87 88

GLASSES

BOTTLES

Dim

The musical score is written on a grand staff with 16 staves. The first four staves are labeled 'GLASSES' and the next eight are labeled 'BOTTLES'. The bottom staff is labeled 'Dim'. The music is written in a simple, rhythmic style with dots on the staves. The lyrics 'dying.....away.....to.....' are written above the staves. The measures are numbered 85, 86, 87, and 88.





## Appendix A.2.1

10 E  
 4 Tempo 1  
 4

*pp*

Flts

Obs

Cls

Bsn

*pp* E strings non vibrato

1st Vlns div

2nd Vlns div

Vlns div

Vclls div

DB



## Appendix A.2.2

*Tutti ffff* *Dim.....f*

**N**  $\text{♩} = 48$  (Tempo 3)

Flts 1.2 3.4

Oboes 1.2 3.4

Clars 1.2 3.4

Bsns 1.2 3.4

Horns 1.2 3.4

Trpts 1.2 3.4

Timpani 1.2 3.4

Suspended Cymbal

Gong

Triangles

1st Vln div 1.2 3.4

2nd Vln div 1.2 3.4

Viola div 1.2 3.4

Cello div 1.2 3.4

DB div 1.2 3.4

(No timpani from sf note onwards)

Bedford: *Alleluia Timpanis* Rehearsal Letter N



## Appendix A.3.1

Der Städtgarter Schola Cantorum und ihrem Leiter Chtus Gottwald gewidmet

## LUX AETERNA

György Ligeti

♩ = 56, SOSTENUTO, MOLTO CALMO, „WIE AUS DER FERNE“  
SOSTENUTO, MOLTO CALMO "FROM AFAR"

stets sehr weich einsetzen / all entries very gentle

*pp sempre*

1. Sopran

2. Sopran

3. Sopran

4. Sopran

1. Alt

2. Alt

3. Alt

4. Alt

1. Tenor

2. Tenor

3. Tenor

4. Tenor

1. Baß

2. Baß

3. Baß

4. Baß

Ligeti: *Lux Aeterna* (m. 1-3)





## Appendix A.3.2

31

Ancora meno mosso,  
calmo, poco sostenuto  
(♩ = 60)

\*) Tonhöhenkorrektur durch Ventilschaltung      \*) Use valve to correct pitch

rall. - al - - Lento sostenuto  
(♩ = 40)

Fl.: falls nötig, atmen und unmerklich wieder einsetzen  
Fl.: if necessary, breathe and re-enter imperceptibly

Cl.: falls nötig, atmen und unmerklich wieder einsetzen  
Cl.: if necessary, breathe and re-enter imperceptibly

ab hier nicht mehr atmen  
from here no more breathing

Flauto: muta in Flauto piccolo

Fag.: falls nötig, atmen und unmerklich wieder einsetzen  
Bsn.: if necessary, breathe and re-enter imperceptibly

sempre pp, tenuto

Durata ca. 2'30"

\*\*) Horn: Sehr kurz atmen.      \*\*) Horn: breathe very quickly.





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## APPENDIX A

### INFLUENCES, COMPOSITIONAL STYLE, AND AESTHETIC





## Appendix A.1.1

32

*fff*

81 82 83 84 No 1 stops

GLASSES

1

2

3

4

5

6

7

8

BOTTLES

*fff*

L. CYMB

ORCH TACET

SAILORS  
MARINERS  
W-4 CHOIR

nols . . . es in a swound . . .

*> sim*

Pno

*> sim*

*rit*



## Appendix A.1.2

dying.....away.....to.....

85 86 87 88

GLASSES

1 2 3 4 5 6 7 8

BOTTLES

1 2 3 4 5 6 7 8

Dim



## Appendix A.2.1

10 E  
 4 Tempo 1

*pp*

Flk

Obs

Cls

Bsn

*pp* E strings non vibrato

1st Vlns div

2nd Vlns div

Vlcs div

'Celli div

D-B



## Appendix A.2.2

*Tutti ffff* *Dim..... f*

**N**  $\text{♩} = 48$  (Tempo 3)

Flts  
Obos  
Cls  
Bsns  
Horns  
Tpts  
Tmpani  
Tuba  
Suspended Cymbal  
Gong  
Tom  
1st Vln div  
2nd Vln div  
Vla div  
Vcll div  
D-B div

(No tremolo from sf note onwards)

Bedford: *Alleluia Timpanis* Rehearsal Letter N







## Appendix A.3.1

Der Stuttgarter Schola Cantorum und ihrem Leiter Chyris Gottwald gewidmet

## LUX AETERNA

György Ligeti

♩ = 56, SOSTENUTO, MOLTO CALMO, "WIE AUS DER FERNE" \*  
SOSTENUTO, MOLTO CALMO "FROM AFAR" \*

stets sehr weich einsetzen / all entries very gentle

*pp sempre*

Sopran

Alt

Tenor

Baß

1. Lux lux lux

2. Lux lux lux

3. Lux lux lux

4. Lux lux lux

1. Lux lux lux

2. Lux lux lux

3. Lux lux lux

4. Lux lux lux

1. - - -

2. - - -

3. - - -

4. - - -

1. - - -

2. - - -

3. - - -

4. - - -

Ligeti: *Lux Aeterna* (m. 1-3)



## Appendix A.3.2

31

**Ancora meno mosso, calmo, poco sostenuto**

31 (♩ = 60) 32 33 34 35

Fl. 36 37 38 39

Ob. 36 37 38 39

Cl. Si<sup>b</sup> 36 37 38 39

Cor. Fa. *dolce, tenuto* *cantabile sin al fine* *quasi eco, halb-gestopft* *quasi eco, half-stopped* *quasi eco di eco ganz gestopft (+) al fine* *fully stopped (+) al fine*

Fag. *pp* *pp* *pp* *pp*

\*) Tonhöhenkorrektur durch Ventilschaltung \*) Use valve to correct pitch

**Lento sostenuto**

36 *rall. - al - - (♩ = 40)* 37 38 39

Fl. *pp tenuto* *Fl.: falls nötig, atmen und unmerklich wieder einsetzen* *Fl.: if necessary, breathe and re-enter imperceptibly*

Ob. *pp tenuto*

Cl. Si<sup>b</sup> *pp tenuto al fine*

Cor. Fa. *(sempre +)* *p (pochiss. in rilievo sin al fine)*

Fag. *pp tenuto*

40 41 42 43 44

Fl. *sempre pp, tenuto* *Flauto: muta in Flauto piccolo*

Ob. *Cl.: falls nötig, atmen und unmerklich wieder einsetzen* *Cl.: if necessary, breathe and re-enter imperceptibly*

Cl. Si<sup>b</sup> *ab hier nicht mehr atmen* *from here no more breathing*

Cor. Fa. *(sempre +)* *tenuto* *(nicht mehr atmen / no more breathing)*

Fag. *Fag.: falls nötig, atmen und unmerklich wieder einsetzen* *Bsn.: if necessary, breathe and re-enter imperceptibly* *sempre pp, tenuto* *Durata ca. 2'30"*

\*\*) Horn: Sehr kurz atmen. \*\*) Horn: breathe very quickly.

## Ligeti: Ten Pieces for Wind Quintet – No. 8 (m. 31-END)



## Appendix A.3.3

**9** *Sostenuto, stridente* Corno, Fagotto *lucido*  
(♩ = 60)

*ff tenuto, sempre con tutta la forza* *ff* *ff* *ff*

*ff tenuto sempre con tutta la forza* *ff* *ff* *ff*

*ff tenuto sempre con tutta la forza* *ff* *ff* *ff*

\*) Im ganzen Stück sind die Einsätze „flach“. D. h. ohne besonderen Akzent einsetzen, den Ton *ff* halten, plötzlich (ohne diminuendo) abbrechen zum Atmen, dann ebenso plötzlich wieder einsetzen, etc. Stets sehr viel Luft nehmen (das Atmen kann laut hörbar werden).

\*) Throughout the piece the attacks are "level". That is, attack without special accentuation, sustain the tone *ff*, break off suddenly to breathe (without diminishing), re-enter "level" just as suddenly, etc. Always take a good breath (breathing can be clearly audible).

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*



## Appendix A.3.4

**M**

11

The musical score is presented in a multi-staff format, with each instrument or section having its own staff. The notation is dense and complex, characteristic of Ligeti's style. The score is divided into several sections, each with specific performance instructions:

- Section 1:** con sord. (metallo)
- Section 2:** pppp — jfff (possibile)
- Section 3:** con sord. (metallo)
- Section 4:** senza sord., arco, s. pont.
- Section 5:** arco, s. pont.
- Section 6:** arco, s. pont.
- Section 7:** senza sord., arco, s. pont.

The score is written for a large ensemble, including strings, woodwinds, and brass. The notation is dense and complex, characteristic of Ligeti's style. The score is divided into several sections, each with specific performance instructions.

Ligeti: Atmospheres (Rehearsal Letter M)





## Appendix A.4.1

54

Accell e cresc molto . . . . . fff

KAZOOS

WARBLERS

sfx choir

CYMBLS

DRMS

Mariner

SAILORS

Pno

BOTTLES 1-8

FAST ♩ = 108

Brutally, with viciousness.

1 2 3 Ab -

out ab. out in

ORCH TACET

KAZOOS AND WARBLERS - slide from lowest to highest note.



## APPENDIX B

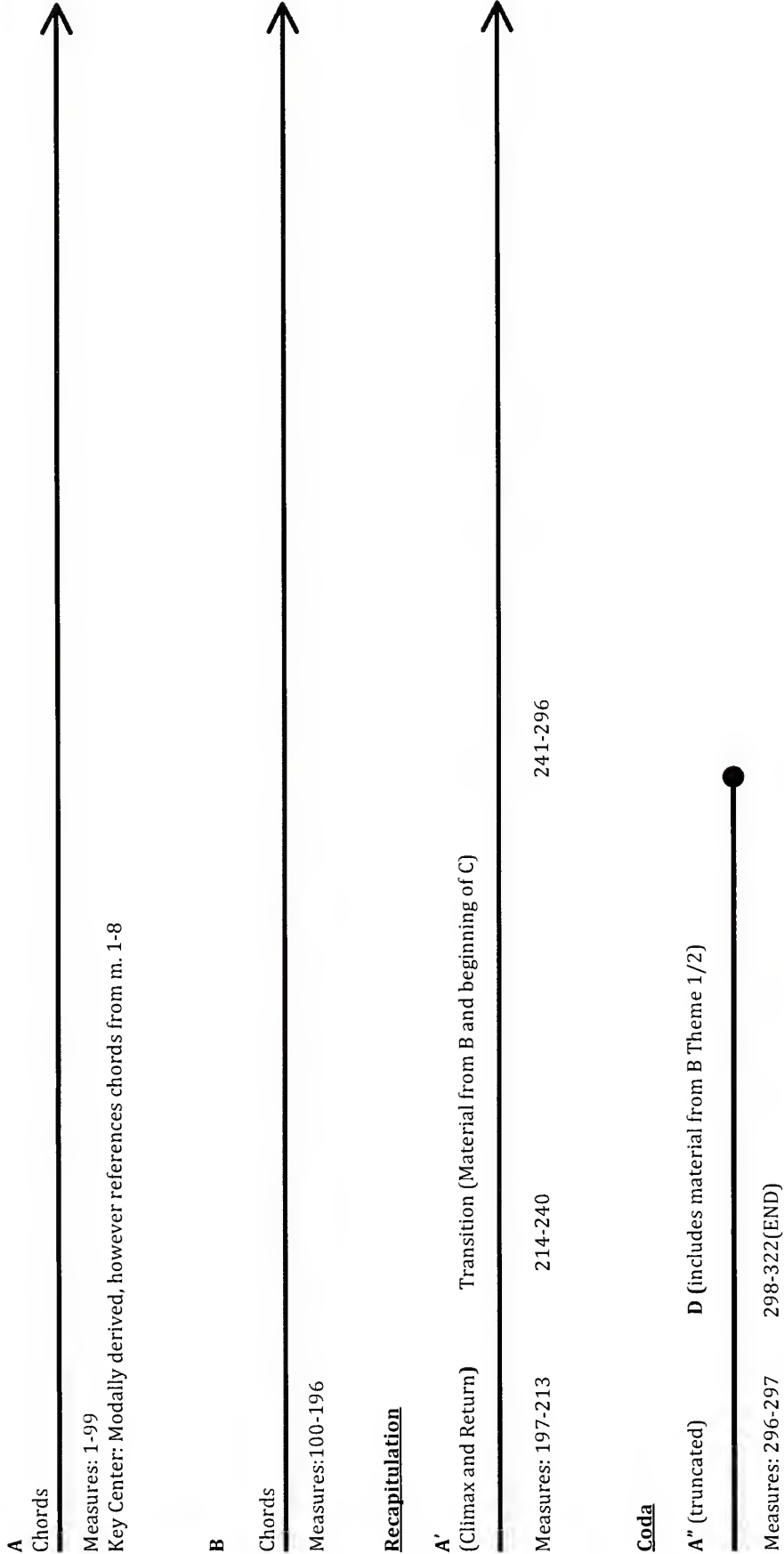
### ANALYSIS OF DAVID BEDFORD'S *SUN PAINTS RAINBOWS ON THE VAST WAVES*



Appendix B.1.1

David Bedford: *Sun Paints Rainbows on the Vast Waves*

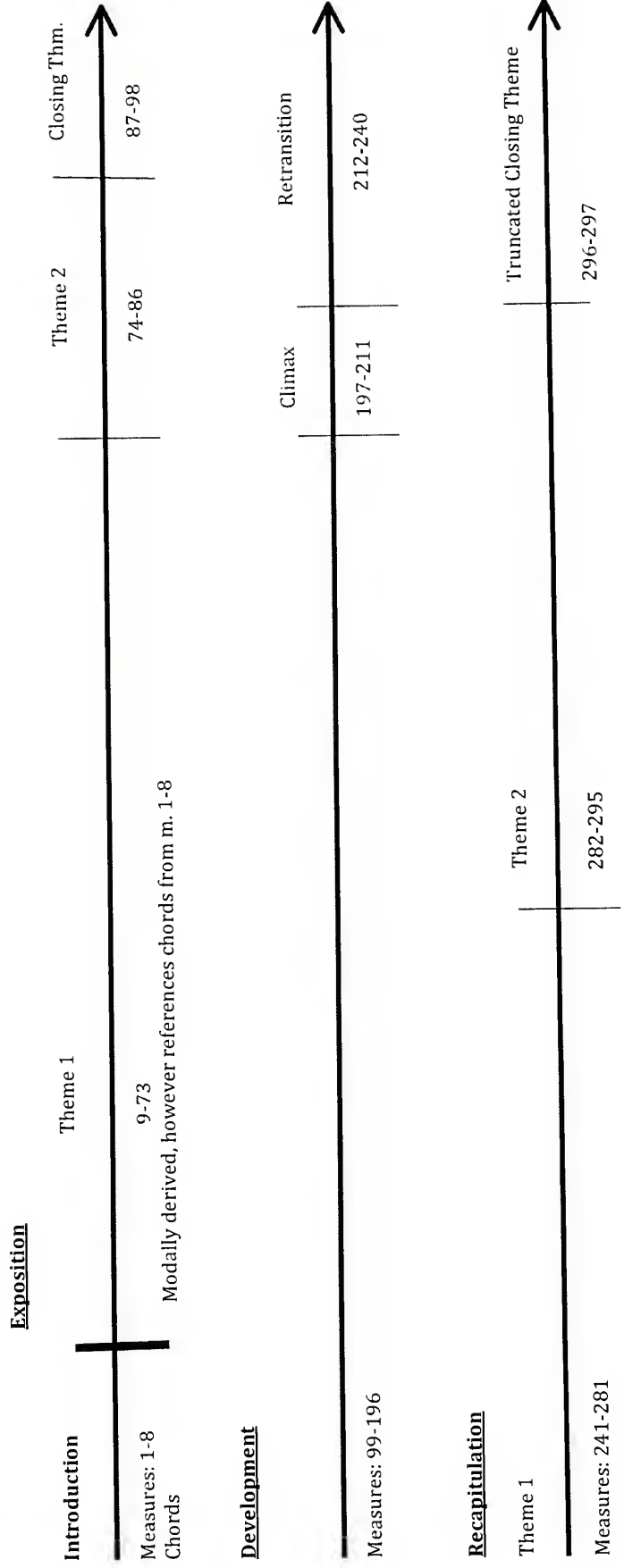
Simple Three Part Form





Appendix B.1.2  
David Bedford: *Sun Paints Rainbows on the Vast Waves*

Sonata Form



Coda

Includes material from B Theme 1/2



Measures: 298-322 (END)

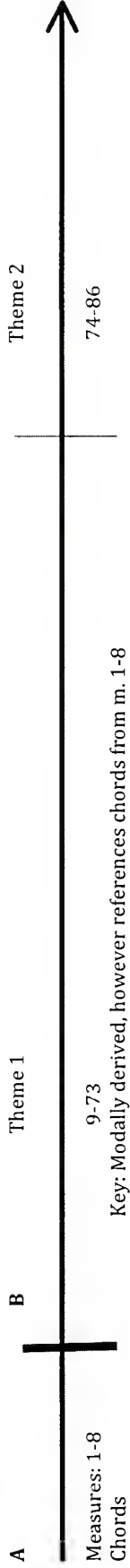




Appendix B.1.3  
David Bedford: *Sun Paints Rainbows on the Vast Waves*

*Sonata Rondo Form*

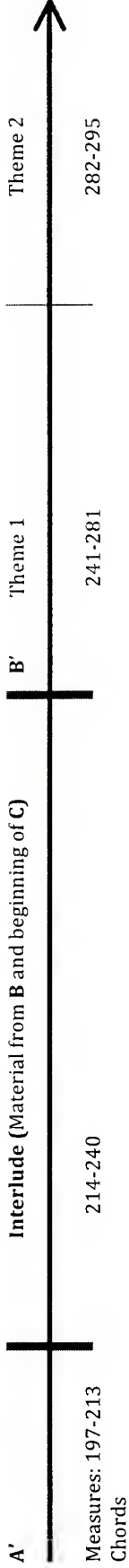
Exposition



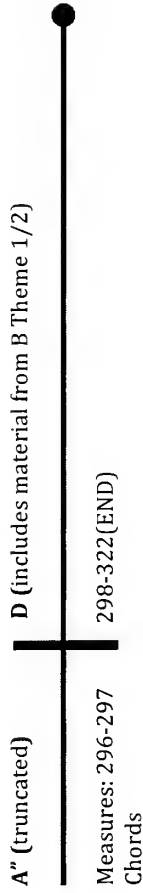
Development



Recapitulation



Coda





## Appendix B.2.1

$\text{♩} = c 64 (\text{Tempo})$

$\frac{4}{4}$

**ff**

Flts { 1,2 3,4 }

Oboes { 1,2 3,4 }

actual sound Clls 3<sup>rd</sup> { 1,2 3,4 }

Bsns { 1,2 3,4 }

Horns { 1,2,3 4,5,6 }

actual sound

Timbms { 1,2 3,4 }

actual sound

Timbms { 1,2,3 }

Tuba

Suspended Cymbal (long)

Timpani

Organ (optional)

Vlrs { 1 2 }

Vlras

'Cello

D-B

Bedford: Alleluia Timpanis (m.3)

**A** **fff**

Flts { 1,2 3,4 }

Oboes { 1,2 3,4 }

Clls { 1,2 3,4 }

Bsns { 1,2 3,4 }

Horns { 1,2,3 4,5,6 }

actual sound

Timbms { 1,2 3,4 }

actual sound

Timbms { 1,2,3 }

Tuba

Suspended Cymbal (long)

Timpani

Organ (optional)

Vlrs { 1 2 }

Vlras

'Cello

D-B

Bedford: Alleluia Timpanis (m. 12)



## Appendix B.2.2

14 100 *ff* — *cresc.* *fff* 105

During long notes take breath when necessary at the beginnings of bars

100 *ff* — *cresc.* *fff* 105

During long notes take breath when necessary at the beginnings of bars

Each player repeats note groups as fast as possible for him/her. It doesn't matter if everyone plays at a slightly different speed so long as everyone stops together at the end of Bar 108

David Bedford: *Sea Sky and Golden Hill* (m. 100)



### Appendix B.3.1

Handwritten musical score for "R" by R. Schumann, Op. 10, No. 6. The score is written on ten systems of five staves each. It features various musical notations including treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (ppp, fff). The piece is marked "Allegro" and includes a tempo indication of "♩ 60". The score is divided into sections by repeat signs and includes a "Tutti" marking. The handwriting is in ink on aged paper.

David Bedford: *Sun Paints Rainbows on the Vast Waves* (m. 197)





## Appendix B.3.2

Handwritten musical score for David Bedford's *Sun Paints Rainbows on the Vast Waves* (m. 201). The score is for a large orchestra and includes parts for Percussion, Oboe, Cor Anglais, Bassoon, Clarinet, Saxophone, Horn, Trumpet, Trombone, Euphonium, Tuba, and Timpani. It features various dynamics like *fff*, *pp*, *ppp*, and *f*, and includes performance instructions such as *solo*, *pp solo*, and *tutti*. The score is written in a single system with multiple staves for each instrument group.

David Bedford: *Sun Paints Rainbows on the Vast Waves* (m. 201)



## Appendix B.4.1

Handwritten musical score for Bedford's *Sun Paints Rainbows on the Vast Waves* (m. 185-193). The score is written on multiple staves for various instruments and voices. The instruments include Piccolo, Flute, Oboe, Clarinet, Bassoon, Cello, Double Bass, Violin, Viola, Violoncello, Double Bass, Horn, Trumpet, Trombone, Euphonium, and Tuba. The voices are Soprano, Alto, Tenor, and Bass. The score includes dynamic markings such as *p*, *mf*, *f*, *mp*, and *f*. There are also performance instructions like *con sord* and *Tutti (con sord)*. The score is divided into two systems, with measures 185-193 in the first system and measures 194-199 in the second system.

Bedford: *Sun Paints Rainbows on the Vast Waves* (m. 185-193)



Appendix B.5.1  
David Bedford: *Sun Paints Rainbows on the Vast Waves*



m. 15-20



m. 21-26



m. 27-40  
Xylophone 1



m. 21-26



m. 27-30



m. 31-40  
Xylophone 2



## Appendix B.5.2

m. 27-30



m. 31-34

m. 35-40  
Glockenspiel

m. 33-34



m. 35-36

m. 37-41  
Marimba





## Appendix B.6.1

Handwritten musical score for Bedford: Symphony No. 1 (m. 189-191). The score is written for a large orchestra and includes the following parts:

- Flute 1 (Fl 1):** Marked *a 2* and *ff* (fortissimo). A handwritten box contains the number 190.
- Flute 2 (Fl 2):** Marked *ff* and *con sord* (con sordina).
- Flute 3 (Fl 3):** Marked *f* and *con sord*.
- Flute 4 (Fl 4):** Marked *f* and *con sord*.
- Piccolo (Pic):** Marked *ff* and *con sord*.
- Trumpet 1 (Tr 1):** Marked *ff*.
- Trumpet 2 (Tr 2):** Marked *ff* and *con sord*.
- Trumpet 3 (Tr 3):** Marked *f*.
- Trombone 1 (Tbn 1):** Marked *ff*.
- Trombone 2 (Tbn 2):** Marked *ff* and *con sord*.
- Trombone 3 (Tbn 3):** Marked *f*.
- Tuba (Tbn):** Marked *ff*.
- Timpani (Timp):** Marked *ff*.
- Low Tom Pedal (Lo-T PED):** Marked *ff* and *con sord*.
- High Tom (Hi-T):** Marked *ff*.
- Snare Drum (Sn):** Marked *ff*.
- Cymbal (Cym):** Marked *ff*.
- Conductor's Cues (C):** Marked *dim* and *mp* (mezzo-piano).
- Violin 1 (Vln 1):** Marked *ff*.
- Violin 2 (Vln 2):** Marked *ff*.
- Viola (Vla):** Marked *ff*.
- Cello (Cll):** Marked *ff*.
- Double Bass (D-B):** Marked *ff*.

The score is written in 2/4 time and includes various dynamics and articulations. The handwritten number 190 is enclosed in a box above the Flute 1 staff.

Bedford: Symphony No. 1 (m. 189-191)



## Appendix B.6.2

RIT — — — pp

**40**

The musical score is written on multiple staves for various instruments and voices. The top section includes Piccolo, Flute 1, Oboe 1, Clarinet 1, Bassoon, and Contrabass. The middle section includes Horns (Hr), Trumpets (TPT), Trombones (TMB), Bass Trombone (BASS TM), and Tuba (TBA). The bottom section includes Timpani (TIMP), Violins (1st and 2nd), Viola, Violoncello (VCEL), and Double Bass (DB). The score features various musical notations including notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'con sord' (con sordina). A 'RIT' (ritardando) marking is present at the top right. The measure number '40' is boxed at the top left.

Bedford: *Symphony No. 1* (m. 40-43)











